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swiftly changing standards of value.

An interesting phase of this matter is brought out in the *Burlington Magazine* (London) for June 1918, under the heading "Art by Weight," a portion of which we quote:

"Those of us who have not observed history from the economic point of view are naturally surprised at the large and still increasing prices fetched by all kinds of works of art during the long continuance of war. We might expect the precious metals and minerals to rise in value, but the rise in the value of works of art is in almost precisely inverse ratio to the cost of their material and also to their utility. The art of architecture, the most utilitarian of all, has almost ceased except for military purposes, and objects of the cheapest materials, such as pigments and their foundations, have risen in price far higher than objects made of stone or the baser metals; while among glyptic works those of the commoner have risen higher than those of the rarer substances. Historians of social life tell us that the same phenomenon appears in the great cataclysms of past times; and it is as if mankind valued human work most at the very times when it is most prodigal of human life. The low proportion which the material has in this enhanced war-value is particularly noticeable in the case of gold and silver-smithery. The value of badly designed jewellery and plate has gone up no higher than the value of its material, fixed by law.

These alone are unsaleable, as may be seen in the interesting experiment now being carried out at 39 Old Bond Street for the benefit of the Red Cross and the Order of St. John of Jerusalem in England. Here all kinds of gold and silver work are collected as gifts to the two Orders. Many of the gifts are objects of beauty and artistic merit and some have historic or documentary interest; these are re-sold at the enhanced war-prices, but many more, objects of misapplied ingenuity, are thrown into boxes and sent to the Mint to be turned into bullion."

Surely these significant instances will give even the materialist pause. In the midst of this incredible conflict, when material resources seem all important, we find people clinging tenaciously to the beautiful and rating its value to them even above what it has been in times of peace.

COMING EXHIBITIONS

IN the Thirty-first Annual Exhibition of American Oil Paintings and Sculpture, which opens with a reception on Thursday afternoon, November 7, the regular prizes and medals will be awarded: the Mr. and Mrs. Frank G. Logan medal and the Potter Palmer gold medal, with their accompanying money prizes; the Norman Wait Harris silver and bronze medals with prizes; the Martin B. Cahn prize; the Edward B. Butler popular prize.

The Potter Palmer gold medal and

the Norman Wait Harris silver and bronze medals, with their accompanying money prizes, are to be awarded by the jury; the Logan medal and prize and the Cahn prize by the Art Committee of the Art Institute. Honorable mentions—one for a landscape, one for an architectural subject, one for a portrait or a figure piece, and three for sculpture—will be given by the jury.

In addition to the exhibitions previously announced for January there will be held one by Abbott H. Thayer of studies of protective coloring in nature and one of woodcuts by Gustave Baumann. The Chicago artists' annual exhibition will be installed from February 13 to March 30, 1919, and the annual showing of etchings by the Chicago Society of Etchers will occur in April. Other exhibitions scheduled for April are paintings by Gari Melchers, Robert Henri, and a group of Canadian painters. In May comes the annual water color show, along with the Art Students' League exhibition and one of paintings by the Taos group of painters. The calendar is found on page 134.

APPLIED ARTS EXHIBITION

THE EXHIBITION of applied arts, which closed on Sunday, October 27, was one of the most noteworthy of the seventeen held since the inception of annual applied arts exhibitions in 1902.

An unusual note in the installation of the exhibition was the use of winter bouquets for decoration—artistic combinations of suitable containers with dried leaves, flowers, and berries—the work of various exhibitors.

Weavings from seven craftsmen in widely scattered parts of the country offered the opportunity of possessing truly beautiful coverlets, cushion covers, table runners, and bags. The artist-weaver is not handicapped by the "dye situation"; his use of artificial silk, mercerized cotton, and wool is an argument for conservation when he produces an article which will outlast the average human life. Other textiles, "decorated," proved that they can add to the charm and beauty of a room quite as well as a painting can: A "Snowstorm" or a "Centaur" in batik is an example, not of craftwork, but of art; "Fallen leaves" or a "Day in summer" provides a touch of color as a scarf or a hanging; and the old-fashioned patchwork or appliqué quilt deserves a new interest when it appears with nursery pictures and jingles.

Pottery for every purpose was both practical and beautiful, from the simple brown-glazed flower vase to the handsome jar of Persian color and design; new forms, new colors, and new glazes vied in appeal with adaptations from the antique. Other crafts were represented by silver tea sets, candlesticks, and tableware; jewelry with precious and semi-precious stones in handwrought settings of gold or silver; tooled and illuminated bindings for favored editions; panels of stained glass designed for use in churches; metalwork details for homes or public buildings.

The prizes were awarded as follows: The Mrs. J. Ogden Armour prize to Newcomb College, New Orleans, for a collection of pottery; the Mrs. Hubbard Carpenter prize to Mrs. Josephine H. Shaw, Duxbury, Mass., for a group of